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"Vous me la baillez bonne." (Brunot, 231.)
 "Sire, voire: fait li quens." ('Aucassin et Nicolette, '1062.)
 "Ja ceste n'avenra."
 "Ja ceste n'est pensée."
 "Sire, dist il, ne peut autre estre."
 "De moult grande s'est escapés."
 "Ceste vos iert molt chier vendue."

Compare also, "l'échapper belle," "la donner belle," "la payer," etc. Further cases might without difficulty be added.

In the Anmerkung to p. 95 "des Provenzalischen Alexanderliedes" (Germania, 1857), Tobler has collected a number of examples, the majority of which, however, might be as well explained as feminines.

Italian.

The use of "nulla" is of course very common in this sense, and was so already among the *trecentisti*; v. Petrarca, Canzoni 9,4; 7,48; 10,75, etc., etc.

"Poi disse, bene ascolta chi la nota." (Dante, Inferno xv, 99.)

"Cessâr le sue opere biece Sotto la mazza d'Ercole, che forse Gliene diè cento, e non sentî le diece." (Dante, Inferno xxv, 33.)

"Di sorta glien'ho data una." (Cesari, Nov. 28.)

"Ella (the matter) non andrà così." (Boccaccio, 9. 5.)

"La, non andrà così."

"Non posso capirla."

"Io per me non la intendo."

"La capite o non capite?"

"Passarsela bene o male."

"Farla ad uno."

"Accoccarla ad uno."

"Affibbiarla ad uno."

"Menarla buona ad uno."

"Pagarla cara," "Scamparla," "Dirla schietta," "Romperla con qualcuno," etc., etc.

Spanish regularly shows the use of the neuter pronoun; "lo" being used to represent a phrase or idea to which gender cannot be assigned, whereas we have seen the Italian is very liable to use the feminine "la." Cases of the use of the feminine however occur.

"Ahora lo tendras hecho un almibar, pero luego sera ella." (Knapp, Spanish Readings 63.2)

"Hum! ya la tenemos." (Knapp, Spanish Readings 61.8).

Roumanian.—Diez says that "auch der Dacoromane Feminina in neutralem Sinne anwendet;" besides which this language has the further peculiarity that it expresses the Latin neuter of the plural by means of the feminine of the same number. E. g., "toate sunt gata"="omnia sunt parata;" "vorbi multe"="multa loqui;" whereas the other Romance languages can only do this with the assistance of an added substantive, as in Provençal: "totas causas"="omnia."

A phenomenon similar in character to those mentioned is the use of certain feminine substantive-pronouns, relating both to persons and things, as masculines. Diez refers to this. Examples, some of which are exceedingly common, are: "personne ne sera assez hardi;" "rien n'est bon," "on m'a dit quelque chose qui est très plaisant;" *Old Italian*: "nulla cosa è tanto gravoso" (see "I poeti del primo secolo" 1, 82); *Old Portuguese*: "Algun rem" (v. F. Sant. 545); *Prov.* "ren que bom sia" (Raynouard, Choix III, 330); "re nascut" (v. Gérard de Roussillon, 4087).

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The Gospel according to Saint Matthew in Anglo-Saxon, Northumbrian, and Old Mercian Versions. A new edition, edited for the Syndics of the University Press by REV. WALTER W. SKEAT. Cambridge, 1887.

PROFESSOR SKEAT, in his Preface, describes the difference between the self-imposed duties of an editor now and when KEMBLE and HARDWICK edited this Gospel for the University Press some thirty years ago. He says: "To put it in the most striking manner, we may say that an editor's duty at the present moment is supposed to consist in an endeavour to represent the peculiarities of the MSS. in the most exact and accurate manner; he is

and then too sweeping. Thus, he remarks in the preface: "The scribe of the Lindisfarne MS. never employs the letters *v* or *j*." Besides seeming to settle off-hand the question whether a variety of hands were employed on the gloss, thus apparently contradicting his own opinion as expressed in the Preface to John's Gospel, p. viii, he ignores the fact, patent to all, that there is a *v* on the very first page of his editing, *onginnvum*, 1⁵, and two more on the second, *vurit*, 2¹⁵, and *vritt*, 2¹⁸.

But it would be cavilling to dwell so long upon these matters as to obscure the fact that this is, in general, a good edition, if by that we are to understand the faithful transcript of a text or texts. Upon this, with whatever emendations may finally be necessary in detail, the investigations of scholars may safely be based.

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Florian's Fables: selected and edited for the use of schools by the REV. CHARLES YELD, M. A., Head Master of University School, Nottingham, etc.: [In Macmillan's Illustrated Primary Series; Edited by G. EUGÈNE-FASNACHT, etc.]

This is a beautiful and thoroughly unique little book. "Infinite riches in a little room" is a not inapt description of it. Within the limits of 100 open, clear, and beautifully printed 16mo pages, it contains twenty of FLORIAN'S best Fables, each with an appropriate introduction, and with full notes and vocabularies; a series of twenty well-constructed exercises for translation into French, paraphrasing each of the Fables; twenty dialogues, based on the same; a full alphabetical list of irregular verbs in their principal parts, and a complete index: to which are to be added a scholarly historical introduction, and ten very amusing pictures—all for forty cents! So much that is good and pretty, for so little money, it would be hard to find in any other book.

Yet when we come to define the little volume more closely we confess to some hesitation and uncertainty. The main title informs us that it is for the use of schools, by a Head Master, with philological and

explanatory notes, etc: yet it belongs to the "Illustrated Primary Series." To satisfy both these views in so brief a space was perhaps impossible; so there has been a division, with the advantage decidedly against the primary view. The pictures are indeed "primary," and will vastly entertain the little ones—while they are good enough also to amuse bigger children too. But all the rest of the book—except perhaps the text itself—lies outside of what we should call primary work. The notes "philological and explanatory" are on a higher plane of scholarship, and are indeed excellent for even advanced schools. The vocabularies—one for each fable—are etymological throughout, and imply a fair knowledge of Latin. The exercises and dialogues, and indeed the whole apparatus except the pictures, contradict the presumption that the book is intended by the editor for the use of children in the primary study of French. Hence the little book, small as it is, may have some difficulty in settling down into its proper place: indeed, this writer is quite inclined to give it a trial with a class of collegians who would be deeply insulted at being called "primary." Seriously, we fear that the pictures—pretty as they are—and the "Primary" title will cause this excellent little book to be misunderstood and underrated. We commend it, therefore, to the personal inspection of our colleagues, for schools and lower college classes.

But with all its merits, the *best thing* in it is a passage from the otherwise scholarly introduction, on the Relation of French to Latin, which passage we cannot deny ourselves the pleasure of giving, entire, to those unsuspecting speakers and writers of "the American dialects" who read the MODERN LANGUAGE NOTES. Many strange things have appeared in the NOTES, but nothing stranger than this!

"One might hint at a parallel which seems to exist in the revolt of the American colonies from the sovereignty of Britain, and the effect of this revolt upon the American dialect: more startling in some respects than the change from classical Latin to Old French. Hundreds of words have been invented and have found a home in America, which are, to say the least, extraordinary. Every one knows the *strong preterites* in the stanza—